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BAYREUTH.

The visitor who has arrived early for the tenth Wagner festival, says *Mail and Express*, may find it interesting to stroll about the old city, observing the relics of medieval times, the quaint structures and the people who live here. They number 25,000, apparently four-fifths of whom are children, who seem to be in the streets most of the time. Moreover, they are unclean children, and they frequent the most public thoroughfares. When the streets, which are as dirty as the children, are swept at all, the work is done by women, working in gangs. Women also light the street lamps and help the dogs drag loads in ramshackle carts. The town washing is done in the Rot-Main which flows through the city, and the drying in a field near by, set apart for that purpose. Heavy loads are drawn by cows and oxen, principally the former. Most of the houses are reserved for carriages and the officers of the military garrison. Rope is good enough for traces. The narrow sidewalks of many of the streets force a majority of pedestrians into the road, there to dodge the whips of the cow drivers, who walk because it is merciful, and who ply their whips incessantly. Bicyclists, either because of their rarity or a local ordinance, keep their bells ringing all the time while in motion. In the market place women sell cherries, live geese and vegetables. Good hotels and restaurants are scarce; the cooking is peculiarly Bavarian. At present eggs and butter are scarce, aside from fruit, are almost the only articles of food an American can obtain to his liking, but there will be an improvement in the food next week, as two of the best hotels will add French cooks to their kitchens. They assume that everybody who comes here likes beer or wine, and they argue that the Bayreuth beer is every bit as good as that of Munich. There are now twenty breweries and distilleries, five schools, nine churches, two asylums, a gymnasium, fifteen hotels, twenty-four restaurants and cafes, sixteen barber shops, four newspapers, twenty-one physicians, four lawyers, six bankers, a telephone exchange with a limited number of subscribers, and sufficient soldiers to protect a much larger city.

MUSICAL PRODIGES.

The London correspondent of the *Paris American* Recorder says: "The *Lancet* has published an article on the 'Pathology of the Musical Prodigy,' and declares that there is not an instance on record in which true greatness has been attained by the 'forcing system,' to which it affects to believe the prodigy is subjected. Now beyond a few generations and some local sensations east of day, and a scrap of evidence has been advanced to show that pianoforte playing is injurious to a boy; while, on the other side, there is abundant evidence that the prodigy pianists enjoy excellent health. How Mozart—whose name has been cited—comes at all into the question, I, for one, fail to see. Mozart died at the age of 35 of dropsy, and unless our medical friends are prepared to argue that dropsy is a disease brought on by playing the piano, nine-and-twenty years before the malady proves fatal, Mozart's demise might as well be attributed to his marriage, or to his reception of the Order of the Golden Spur from the Pope, as to the assertion of the *Lancet*. We believe there is not an instance on record in which true greatness has been attained by prodigies. It only tends to show that as great an authority as the *Lancet* may be upon medicine, it manifestly knows nothing of musical history. The roll of honor teams with the names of great musicians who began life as musical prodigies. Take, for example, Wm. Schumann, one of the finest of living pianists, who came out at Leipzig as a prodigy of eight as far back as 1828 and is still a busy teacher. Take Liszt, who appeared at Oedenburg in 1820 as a prodigy of less than nine, and at the tolerably ripe age of 71 played the piano in London in a manner which we all know. Take Rubenstein, who had a concert tour before he was 10; Joachim, who made his debut at Pesh at the age of 7; Arabella Goddard, who at 6 became a pupil of Kalkbrenner, and had to practice for two hours a day; or, if it be desirable to go further back, take Clement, who was a church organist at 9; or instantaneously a few leading men of the present time, Mr. F. H. Cowen, who published his first waltz at the age of 8; Sir Arthur Sullivan, who played the clarinet as a boy, and published an anthem when he was 13; Sir John Stainer, who was organist of St. Benedict and St. Peter at 13; and Dvorak, who played the fiddle in his native village as a boy of 7. That the close study of music does not hurt even the very young, is further exemplified by the number of eminent men, from Lloyd, Mass and Sims Reeves downwards, who have been choir boys."—*Stargate*.

Madame Genoud and her son are engaged upon a book, which, being taken principally from Genoud's diary, is to be sort of autobiography of the deceased musician.

CITY NOTES.

James M. North has returned recuperated from his annual vacation. Mr. North's reputation as a vocal teacher has made him widely sought. He has pleasant music rooms at 914½ Olive Street.

Joe Sailer, the ever popular and jovial baritone, is keeping his record for efficient singing. Many of his friends have not heard him in concert work for some time.

Paul Mori, organist of St. John's Episcopal Church and professor at several well-known institutions, receives private pupils in piano, violin and harmony at his residence, 1428 Second Carondelet Avenue.

Miss Agnes Gray, the popular young violinist and teacher, begins a promising season. Miss Gray's concert appearances are always hailed with enthusiasm. She receives pupils at her residence, 2530 Park Avenue.

Mrs. Emilie Helmerichs is having great success in the South End. She is located at 2625 South 7th St., where she will receive pupils for piano, voice culture, English, German, French, Italian and Latin. Notwithstanding the hot season, Mrs. Helmerichs has been kept constantly busy.

O. F. Mohr, 615 South Fourth Street, is a very accomplished teacher of piano and violin. Mr. Mohr has written some very creditable compositions, instrumental and vocal, which have gained considerable popularity.

Robert Nelson, director of the St. Louis Conservatory of Vocal Music, 2627 Washington Ave., has received pupils from the most distant points of the country. Mr. Nelson teaches the art of singing as taught in Italy with splendid success.

Among the leading teachers of piano, organ and composition is F. S. Saeger, who has an excellent class of pupils. Applications may be made to Mr. Saeger, at his residence, 2310 Cass Avenue.

Fred. Schillinger's well-known reputation as teacher of piano and violin keeps him constantly occupied. Mr. Schillinger is also conductor of the Apollo Singing Society and Frer's Männerchor, which are among the leading societies of the West. His address is 2148 Salisbury Street.

Miss Minnie Sutter, pianist and teacher, will accept concert engagements and pupils at her address, 288 Franklin Avenue. Miss Sutter is a post-graduate of Beethoven Conservatory.

Geo. C. Vich, since his return from Europe, has been very active in filling concert engagements and teaching. He has played in many places, and always with the most pronounced success. Mr. Vich's address is 2001 California Avenue.

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NATURE AND ART.

We have only to take the color and the sound provided for us by Nature, and transform them at once through the arts of painting and music into the interpreters of human thought and emotion. In reality, these painter and painter have fixed a great gulf of difference.

Nature gives man the art of painting, as it were, ready made. For the sun and the stars, and the summer glows, and the woods change so softly and slowly beneath his gaze, that he has time to chronicle every color and every shade.

All forms of beauty, from the supreme outline of the human body to the flimsy speck of the minutest insect, are constantly flitting themselves upon the retina of his eye, until his brain is supplied with objects of enchanting loveliness, which he is at liberty to reproduce and recombine at will. Nature not only provides the painter with fair forms and rich colors, but she also teaches him the magical art of selection and arrangement.

But what has nature done for the musician? She has given him sound, not music. Nowhere does there fall upon his ear, as he walks through the wide world, such an arrangement of consecutive sounds as can be called a musical subject, or theme, or melody. Far less does he find anything which can be described as musical harmony.

The thunder is not music, though it is melodious, but because it is loud and elemental. The much-exalted note of the lark is only pleasant because associated with the "singing" of the "blue bird" in the depth of the blue sky; for when the lark's trill is so exactly imitated (as it can be with a whistle in a tumbling of water) that it deceives the very birds themselves, it ceases to be in the least agreeable, just as the sound of the wind, which can also be well imitated by any one compressing his lips and making a "whoosh," ceases to be pleasant to be in the least romantic. The nightingale's song, when at its best, has the advantage of being a single note, and is therefore easily detected. That, too, can be imitated so as to defy detection. But once let the veil of night be withdrawn, and the human nightingale disclosed, and we shall probably all admit that the cuckoo's note is dull, monotonous, and unmeaning. The cuckoo, who often sings a true trill, and sometimes a sharp third, or even a fourth, is not a musical bird, but music in nature; but this tuneful flow gets less credit for his vocal powers than almost any other; and while he is scarcely a musical bird, he is at least hedge by his own species as a very outland songster bird, he is voted but a coarse and vulgar songster by man. At any rate, though some may admire his call as the herald note of spring, yet when "cuckoo, cuckoo" is blown, as boys know how to blow, upon the hollow flutes, no one except the cuckoo cares to listen to the strain for its own sake.

The cries of most large birds, such as the ostrich and peacock, are intolerably disagreeable. These are the voices of the animals from the pig, the cat, and the donkey downward, any better. We need not go so far as Mr. Darwin's Gibbon monkey to find an animal that sings even a few occasional notes. It has an octave, for the same can be said of the domestic cat; but in neither case is there such an arrangement of notes as can be called a melody, or such a combination of notes as can be called harmony.

Poets, from time immemorial, have tried to throw dust in the eyes of mankind whenever they have touched upon this subject, and the result of their truth was told. The harmonies of nature are purely metaphorical. There is no music in nature, neither melody nor harmony.

Music is the creation of man. He does not reproduce in music any combination of sounds he has ever heard or could possibly hear. He takes the world, as the painter transfers to his canvas the forms and tints he sees around him. No; the musician seizes the rough element of sound and compels it to work his will upon it, and the infinite pains subjugated and tamed it, he is rewarded by discovering in it the most direct and perfect medium in all nature for the expression of his feelings.

The painter's art lies upon the surface of the world; its secrets are whispered by the yellow cornfields spotted with crimson fire, and the deep purple of heather upon the hill. But the musician's art lies beneath the surface. His rough materials of sound is like the dull diamond, earth-incrusted and buried in deep mud. He does not find it, as a brilliant and a thing of priceless value until it has been refined and made luminous by deliberate arrangement of glittering facets, set in splendor of chaste gold. — *Bores.*

Wilhelm, the violinist, together with his son, a baritone singer, has taken up his residence in London.

Duty is a power that rises with us in the morning and goes to rest with us at night. It is co-extensive with the action of our intelligence. It is the shadow that cleaves to us, go where we will. — GLADSTONE.

CHINESE MUSIC.

In turning our attention first of all to the Chinese, we find that the origin of music with them, as with all other nations, is in close affinity with that of their religion, says Cassell's History of Music.

The Chinese builds his world upon the harmonious action of the heaven and earth; regards the animation of all nature, the movement of the stars, and the change of seasons, as the grand "world-music," in which everything keeps steadfastly in its appointed course, teaching mankind thereby a lesson of obedience. One of the founders of their religion, Fo-Hi, is believed to have been the inventor of the kin, a stringed instrument still in use in China, and the oldest relation of the piano, which existed between the constitution of the State and music is clearly shown in Chinese history. All their music has from time immemorial been upon the scale of diatonicism. In order to guard against the stealthy introduction of any tone contrary to ordinance. Here we already meet with the pernicious influence of a despotic, pedantic state, as well as that of the prosaic character of the Chinese, upon their music. Both features are exemplified in the nature of the notes of their oldest musical scale, which consisted of only five tones, from F to D, omitting the B.

We will now endeavor to describe Chinese music as it is, and the nature of its prominent features. Among the Chinese the art of music has ever remained an object either of diversion or of speculation. It has not been brought to the level of science, logic, and intellect. Nevertheless, they draw a distinction between sound and noise. The period at which the five-toned scale was first introduced is described by Chinese theorists as the commencement of the decadence of their musical system. They ascribe to their mythical bird, the "Kung," and his "cuckoo," the five tones and half tones: the six whole tones to the male, and the half tones to the female.

Chinese music, with its religious notions of man and woman. The whole tones represented to them things perfect and independent—as heaven, sun and man; the half tone things imperfect and dependent—as earth, moon and woman. The enlargement of the scale to seven tones was owing to the insertion of the two half tones E and B, which were called "F" and "C" in Chinese. The change for the modern cultivated ear, the quality of revolving themselves into the half tone above, acting at the same time as modulation and filling up the scale between F and C.

The Chinese wind instruments are fewer in number than those of Persia.

The Chinese wind instrument, is in the shape of an egg. It is made of earthenware, open on one side, with five ventages, which give the five tones of the Chinese scale. Speaking of the "pungkin," the most elaborate of Chinese wind instruments is the cheng. It is the most pleasing of their instruments, and serves as a standard to tune other instruments. It has for its basis a hollowed-out pumpkin which serves the purpose of a wind receptacle, in which are twelve to twenty-four bamboo reeds inserted, and together in a single instrument.

The performer blows into the curved cylinder, opening and closing the ventages with his fingers. Among their instruments the most popular is the pao, like the clarinet; and the tsche, played like the modern flute. They also possess the pan-pipes, and the flute, and the organ, and the trumpet, and various trumpets with funnel or knob-shaped bells. Their orchestra is but sparsely recruited with stringed instruments, and the Chinese violin, the "khu," and guitars which they use are more probably of Persian or Hindoo than of Chinese origin.

The only Chinese stringed instruments are the kin and the tsche, the former a very primitive guitar, of a pear shape, usually strung with four strings, and having inside it some metallic bells which make a rattling sound. The latter is a very primitive guitar, while the kin, literally translated "the wonderful," is a table-psaltery nine feet in length, containing twenty-five strings. Both are considered to be of Chinese origin, and are said to have been invented by Fo-Hi, but musically the kin is the more important. — *Ex.*

It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which in your inmost soul you are ashamed to play.

Ever since Gilbert and Sullivan parted company, the latter seem to have experienced great trouble in finding suitable collaborators. It is said that Mr. Gilbert has at last fixed upon Dr. Carr as composer for his new opera. After conferring with Mr. Carr and Dr. Parry, Mr. Henschel, Mr. Carrill, Mr. Albrenz and Mr. Solomon. Sir Arthur Sullivan is less fortunate. He has no collaborator, and has had to write a librettist for the opera which he is engaged to write for the London Savoy Theatre.

CITY NOTES.

Louis Hammerstein, the well-known pianist and organist, who has lately been teaching at the Hammerstein is one of the most active and successful workers in the profession. He receives pupils at his handsome residence, 2340 Avenue Street.

Eugenie Williams, B. E., the well-known teacher of elocution and public reader, is about to commence her fall work. Miss Williams has had a very successful year, filling prominent engagements in many States. Her address is 2837 Morgan Street.

Miss Maude G. Gorin, of 1119 E. Whittier Street, is meeting with splendid success in her piano teaching. She is painstaking and thorough.

One of the best tutors in St. Louis is the genial W. C. Cruise, who is winner of the French Piano and Organ Co., 629 Olive Street.

Miss Lillian Pike, an ambitious young pianist, is teaching with commendable success. A pupil of the best teachers, she is very painstaking and thorough in her work.

Frank Greks, Jr., the violinist and teacher, of 3212 Hickory Street, has been kept very busy with engagements and pupils since his return from Europe. Greks is one of the most capable men in his profession.

Miss Carrie Vollmar, the popular pianist and teacher, is kept well occupied. The recitals given from time to time at her residence, are of great interest, and prove the excellent results attained by her method. Miss Vollmar's next recital will be given at South St. Louis Turner Hall, Wednesday, December 26th, at 7:30 p. m.

Alfred G. Robyn, the popular pianist, composer and teacher, is one of the most untiring workers. He has returned from New York after having made most favorable arrangements for the production of his magnificent musical factoring. His work will likely be his prima donna. With concerts, church, society, private pupils and composition Mr. Robyn is very busy.

Mr. Ballman continues his successful teaching in Louisiana. He numbers among his pupils many prominent singers now before the public. His music rooms at 104½ N. Broadway avenue present a busy scene.

Mrs. Lucy B. Ralston, the prominent teacher of piano, harmony, musical history, etc., will resume her classes at her residence, 341 Lucas Avenue, after her return from the sisters' residence. Her work is very popular, and many pupils devote a portion of her time to church work, having done a great deal of children.

Ernest B. Kroeger has returned from an extended trip East and West. He has established pleasant rooms at the N. E. cor. of Grand Avenue and Olive Street, where he receives pupils in piano, organ, harmony, composition, counterpoint, and instrumental music. Mr. Kroeger is a well-versed and successful in his work.

Early in October there will be tendered to Mrs. Nathaniel Hazard and Mrs. Belle Igenitz a complimentary concert and social, which is now being subsidized for by our leading musical people and by those best known in a society way. The first named lady has been residing in New York City during the past several years, and has been under the instruction of that great maestro and leading teacher, Mr. George Sweet, whose pupils include many of our most successful musicians, who have gone to him for artistic embellishments which they could not get in Europe. A natural voice of rare beauty and a musical genius, Mr. Sweet has the benefit of the very best instruction and modeling, with a result which the *dilettante* cannot fail to appreciate. Mrs. Igenitz has also the advantage of metropolitan culture, as a pianist, and is well versed as an accompanist. In addition to these it has been arranged that Mr. Geo. W. Ferguson, *fidelis princeps* of the orchestra, will conduct, and take part in this concert, and those who admired Campanari will, in the opinion of many good judges, hear both a better voice and better style of vocal composition. Alfred G. Robyn, our even popular composer and pianist, whose name is synonymous with excellence, will add to the program numbers which have always proved successful. Mr. Sweet's name has well earned reputation. The names on the subscription list are a guaranty of a social success, while the names of the artists are a guaranty of a musical success. Musical entertainment, George Sweet is a pupil of Varese, who created the character of "Rigoletto," and for whom the scene celebrated in Lamper's humble company. Sweet lives in St. Louis for several years, and has lessened several times each day.

The Paris Conservatory does not admit women to the classes in composition.

The following announcement is made concerning the third annual prize competition under the auspices of the National Conservatory of Music of America: For the best symphony, \$500; for the best overture, \$200; for the best piano or violin concerto, \$200. The general condition attendant are: "Composers must be natives of the United States and not over forty years of age. Each work should be submitted in manuscript form and be absolutely new to the public. The merit of each work will be passed upon by a special jury of five competent judges. The National Conservatory of Music of America reserves the right to give two public performances of the works to which prizes shall be awarded, which works shall afterwards be the property of their respective composers and authors. Manuscripts must be sent in for consideration to the National Conservatory of Music of America, Nos. 126 and 128 East Seventeenth street, between September 1st and December 15th, 1894. Each composition requiring the co-operation of an orchestra for its performance must include the orchestral score. The orchestral parts may be furnished by the successful competitors. The public award of prizes will be made on or about April 15th, 1895. Composers and authors are at liberty to use either their own name or a nom de plume."

Wm. D. Armstrong, the composer, has been spending part of the summer in the East, combining study and pleasure. He has returned to his home at Alton.

Namendorf Bros., the umbrella makers, 314 N. Sixth street, are prepared to show the largest and most carefully selected stock of umbrellas, parasols and canes in the city. Their reputation for the best goods and most satisfactory prices is well known. Try them—314 N. 6th St., opposite Barr's.

Mr. John A. Mahler's classes in dancing, have been resumed at West End Hall, No. 3204 Lucas Ave. There are separate classes for beginners and advanced pupils. The regular class days for children are Tuesday, Thursday and Saturday; for adults, the evening of the foregoing days: 4 p. m. and 8 p. m. Private lessons and fancy dances by special appointment.

At the Paris Grand Opera House salaries are paid to 700 persons: vocal artists, 80; ballet dancers, 150; chorists, 50; orchestra, 100; at the booking office, 30; carpenters, 80; gasmen, 40; dressers, 20 of each sex; ballet masters, stage managers, prompters, etc., etc., 15. The claques only get their admission—from 60 to 50 tickets for the pit, some of which they may dispose of. The leader of the orchestra gets \$2,500 a year, and the lesser lights from \$400 to \$600. There are the dancers, the corps de ballet, who, starting with about \$350 a year, get an annual increase of \$50, and sometimes rise very high indeed. Mile, Maurel at present receives \$3,000. The budget of the Opera House is a few \$80,000.

Your Sunday dinner is not complete without a bottle of Cook's Extra Dry Champagne. Once tried never forgotten. Its flavor is unrivalled and it is perfectly pure.

Mme. Bernhardt will be in America fourteen weeks, and will visit Boston and the other principal cities.

If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

Improve every opportunity of practising on the organ; there is no instrument which takes such a pretty revenge on the impure and the slovenly in composition or in playing as the organ.

It is said that Dr. Dvorak is preparing to write a grand opera, the story to be supplied by Isaac, fellow's "Hiawatha." The opera will be sung in English, and the pupils of the National Conservatory will have a chance to show the results of their training. Dr. Dvorak is neglecting no opportunity to absorb ideas from actual life, and before he sailed for Europe the composer spent many hours among Buffalo Bill's Indians, listening to their wild chants, watching their dances, and filling his ear and eye with the color and motion of a people quite new to him.

J. L. Mollo, the song writer, is an English barrister, who divides his time between his profession and music, which he considers a recreation.

The most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pain, the cuckoo,—seek to find out what tones they each give out.

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not contented. See. 11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-122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AURORA.

3

Moritz Moszkowski.

Allegro con Brio $\text{♩} = 84$.

The musical score is written for piano and violin. It consists of five systems of staves. The first system shows the beginning of the piece with a key signature of three flats and a 3/4 time signature. The tempo is marked 'Allegro con Brio' with a quarter note equal to 84 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte), *p* (piano), and *rit.* (ritardando). There are also performance instructions like 'Cresc.' (crescendo) and 'Decresc.' (decrescendo). The score is marked with asterisks (*) and 'Cresc.' and 'Decresc.' markings. The key signature changes to two flats in the second system. The score ends with a *rit.* marking in the fifth system.

1542 - 9

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grazioso.

scherzando.



Risoluto.

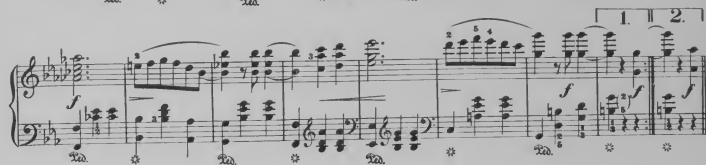
Risoluto.

lusingando.

1. 2.

1542-9





This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a series of eighth-note patterns in the right hand and sustained chords in the left hand. There are several fermatas and a *rit.* (ritardando) marking.
- System 2:** Continues the eighth-note patterns in the right hand. The left hand has a *rit.* marking. A *rit.* marking is also present in the right hand.
- System 3:** The right hand has a *rit.* marking. The left hand has a *rit.* marking. A *rit.* marking is also present in the right hand.
- System 4:** The right hand has a *rit.* marking. The left hand has a *rit.* marking. A *rit.* marking is also present in the right hand.
- System 5:** The right hand has a *rit.* marking. The left hand has a *rit.* marking. A *rit.* marking is also present in the right hand.
- System 6:** The right hand has a *rit.* marking. The left hand has a *rit.* marking. A *rit.* marking is also present in the right hand.

Performance instructions include *rit.* (ritardando) and *rit.* (ritardando) markings. There are also several *rit.* markings in the right hand.

Grazioso.

a tempo.

stringendo.

cres. - - - - - cen - - - - - do. sf

8. *Con Bravura.*

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The notation is highly detailed, featuring numerous triplets, sixteenth notes, and complex rhythmic patterns. Fingerings are indicated by numbers 1-5. Dynamic markings include *animato*, *cresc.*, and *strepitoso*. The score includes various musical symbols such as slurs, ties, and repeat signs. The bottom of the page features the number 1542 - 9.

MY DARLING.

(MEIN LIEBCHEN.)

Waltz Song.

Dedicated to Mrs. John Carroll.

Poem by Alpha Carey.

E. R. Kroeger.

Piu Allegro. $\text{♩} = 80$.

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a forte (f) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are indicated at the end of the first, third, and fifth measures. The piece concludes with a crescendo (cres.) and a final chord marked with a star.

Mein Liebchen in Stund'ender Stille - le Füllt mir oft ein Ahnen die Brust..... Dein

My darling, I think of thee oft - en, How oft - en I can not now tell,..... Why

The first system of the song features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line is in 3/4 time, with lyrics in German and English. The piano accompaniment consists of chords and single notes, providing a harmonic support for the vocal melody. The key signature has two flats (B-flat major or D-flat minor).

Bild voller glänzender Fülle - le Er scheint mir O wärst du's be-wusst!..... Es

comest thou to me like e - ther, Like e - ther, my soul to in-dwell!..... There

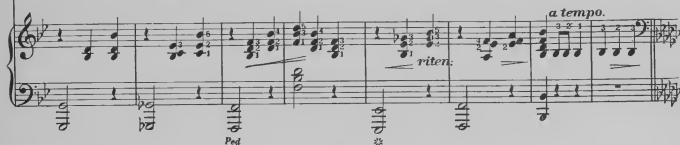
The second system of the song continues the vocal melody and piano accompaniment. The vocal line is in 3/4 time, with lyrics in German and English. The piano accompaniment consists of chords and single notes, providing a harmonic support for the vocal melody. The key signature has two flats (B-flat major or D-flat minor).

kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch
espress. *dim.*

comes to me dar.ling, an i - dyl, Which mys.te.ri.ous.ly tells me of thee;..... I

wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galten sie mir!.....
riten: *a tempo.*

think of thee, dar.ling, and won - der, If that i.dyl were sent me by thee.....



Wie - der dann in nächtlicher Weil' In Träumen erschien mir dein Bild;..... Ich

mf Once more in my dreams of thee, love, My dreams all un - sought by me, Here



or thus.

sah deine Lie-be zer-rin-nen, Entschwin-den ein Blumenge-füß. rit.

comes to me, dar-ling, a vi-sion That all is not well with thee... rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Komm du mein Liebchen und sa-ge, Ob was es mir träum-te, wahr, Ob
a tempo. appassione.

Come to me, dar-ling, and tell me, If all I have dreamt is true. If
a tempo.

a tempo

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Won-ne der maischönen Ta-ge, Die ein-zig-e Lieb'in Ge-fahr-... Doch

all that came on those white wings, Were sent me, my dar-ling, by you. Those
Doch

Ped. * Ped. 1161-6 Ped. Ped. Ped.

sollt sich's anders ver-hal - ten, Du sandt'st die Träume zum Scherz Die Träume die lie-be-
con espressione

wings flew to me un-bid - den, They came unknown and un-sought..... But if they were laden by

strahlt - ten, Dann fessl'ich sie innig an's Herz.....
p *rallentando*. a tempo.

thee, love, I'll nes-tle them close to my heart.....
a tempo.

Die Vöglein verriethend dich sit - tig, Sie ha-ben mein Liebchen be-
con grazia.

All na - ture tells me of thee, love, The song birds do pipe to the

lauscht..... Und brachten auf glänzendem Fit - tig Die Kun-de, die mich in berauscht, Mein

sea,..... Of the love that thou bearest to me, love, On wings of e-ter - ni - ty..... Fare-

Lieben leb' wohl denn und har - re Wir wissen vom Jenseits kein Wort, — Doch sicher, bei
espress. *dim.*

well, my darling, fare-well Of the future, we know not a - part But we do know, my

Gott ist der wah - re, Der Liebenden se - lig - ster Ort.
riten. *con anima.*

darling, that God is, Our ev - er re - spon - sive re - sort Ah, Ah, Ah, Ah, Ah,

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

molto cres. - - -

Ah, Ah,..... Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah,..... Ah,.....

molto cres. - - -

f *Leb' wohl, Leb' wohl, mein Liebchen. leb' rallen - tan -*

Ah,..... Ah,..... Fare_well,.... Fare_well, my dar-ling, fare.

rallen - tan -

wohl leb' wohl Ah wohl con anima.

do well, farewell, Ah, well, Ah,..... Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah,

- do. p con anima.

Ped. 

sf Ah, Ah, Ah, Ah,..... Ah,..... Ah

f

ff

1161-6 *Ped.*

AIR DE BALLET

Louis Conrath.

Moderato $\text{♩} = 92$.

Secondo.

The musical score is written for piano and consists of four systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano part with a 'cresc.' marking. The third system shows the piano part with a 'cresc.' marking. The fourth system shows the piano part with a 'cresc.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

AIR DE BALLET.

3

To August F. Reipschlaeger.

Moderato. $\text{♩} = 92$.

Primo.

Louis Courath.

The musical score is written for piano and first violin (Primo). It begins with a piano introduction in 3/4 time, key of B-flat major, with a tempo of Moderato (♩ = 92). The introduction features a series of chords and arpeggios in the right hand, while the left hand plays a simple bass line. The solo section for the first violin begins with a series of eighth and sixteenth notes, followed by a series of chords and arpeggios. The score includes various musical notations such as dynamics (f, p, cresc.), articulation (accents, slurs), and fingerings. The piece concludes with a final chord.

una corda.

pp

The musical score is for the piano introduction of Liszt's 'Una corda'. It begins with a piano (pp) dynamic and a key signature of two sharps (F# and C#). The introduction consists of a series of chords and arpeggiated figures, primarily in the right hand, with a more active left hand. The score is written for a grand piano, with the right hand on the upper staff and the left hand on the lower staff. The tempo is marked 'Andante'.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The tempo is "a tempo". The first two measures are marked "rit." (ritardando). The third measure is marked "tre corde." (all three staves). The fourth measure is marked "Allegro".

[illegible][illegible]

N.B. The left hand of the primo crosses the right hand of the secondo.

Primo.

5

N.B.

una corda.

rit.

a tempo.

tre corde.

cantabile

First system of musical notation, measures 1-5. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *Primo.* (first). A double bar line with repeat dots is at the end of measure 5.

Second system of musical notation, measures 6-10. The right hand continues the melodic development with slurs and fingerings. The left hand maintains the accompaniment. Dynamics include *f* and *Primo.* A double bar line with repeat dots is at the end of measure 10.

Third system of musical notation, measures 11-15. The right hand has a melodic line with slurs and fingerings. The left hand has a more active accompaniment. Dynamics include *f*, *Primo.*, and *rit.* (ritardando). A double bar line with repeat dots is at the end of measure 15.

Fourth system of musical notation, measures 16-20. The right hand features a melodic line with slurs and fingerings. The left hand has a simple accompaniment. Dynamics include *a tempo.* (allegretto tempo) and *p* (piano). A double bar line with repeat dots is at the end of measure 20.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with slurs and fingerings. The left hand has a simple accompaniment. Dynamics include *cresc.* (crescendo). A double bar line with repeat dots is at the end of measure 25.

Secondo.

f

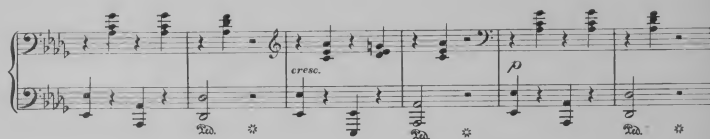
Allegretto

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is characterized by a simple, folk-like tune with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score includes a key signature change from one flat to two flats (C minor or D-flat major) in the middle section. The lyrics "The Rose Tree" are written below the piano part.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also some handwritten annotations and markings, including a 'Cres.' marking and a 'Cres.' marking. The score is written in ink on aged paper.

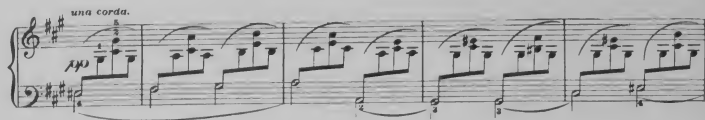
1549 - 10



Primo.

9

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a forte (*f*) dynamic and includes markings for *ten.* (tension) and *cresc.* (crescendo). The notation is dense, with many beamed notes and complex rhythmic patterns. The page is numbered 9 in the top right corner.



una corda.

Primo.

11

First system of the musical score. The right hand (treble clef) features a complex melodic line with many triplets and sixteenth notes, marked with fingerings (1-5). The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes. The tempo is marked *pp* (pianissimo).

Second system of the musical score. The right hand continues with intricate patterns, including a section marked *rit.* (ritardando) and another marked *tre corde.* (three beats). The left hand has a more active role with eighth notes. The tempo is marked *a tempo.* and *p* (piano).

Third system of the musical score. The right hand features several measures of sustained notes marked *ten.* (tenuto). The left hand continues with a rhythmic accompaniment. The tempo is marked *p* (piano).

Fourth system of the musical score. The right hand has a series of chords and sustained notes, some marked *f* (forte). The left hand continues with a steady accompaniment. The tempo is marked *p* (piano).

Fifth system of the musical score. The right hand features a series of chords and sustained notes, some marked *ff* (fortissimo). The left hand continues with a steady accompaniment. The tempo is marked *p* (piano).

'FO' DE WA.

(SOUTHERN LIFE.)

8

Charles Kunkel.

Bold ♩ - 100. (Camptown Races.)

Tuning the Banjo. *ad lib.*

1549 - 7

Copyright, Kunkel Bros. 1884.

Prelude testing the tuning.
 Allegro. $\text{♩} = 120$.

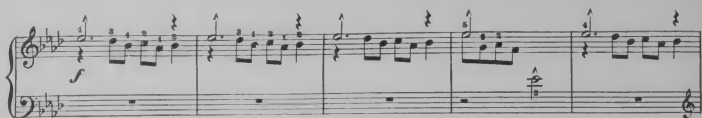
Two systems of piano music. Each system consists of a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The music features arpeggiated chords and sixteenth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the piece with similar arpeggiated textures. The key signature has two flats (B-flat and E-flat).

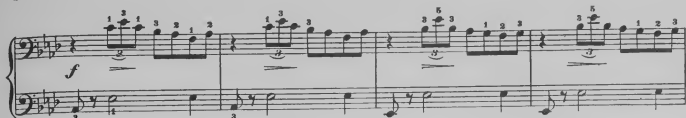
Allegretto. $\text{♩} = 104$.
 The Banjo.

Four systems of piano music. Each system consists of a grand staff. The first system begins with a piano (*p*) dynamic and a staccato marking. The music is characterized by rapid sixteenth-note runs and arpeggiated figures. Fingerings are extensively marked with numbers 1-5. The second system continues with similar rapid passages. The third system also features staccato markings and rapid sixteenth-note patterns. The fourth system concludes the piece with a final arpeggiated chord. The key signature has two flats (B-flat and E-flat).





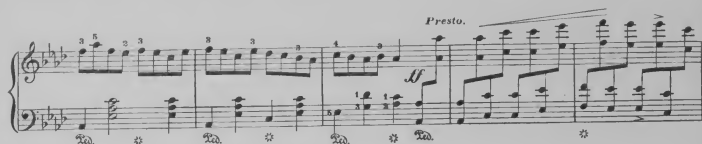
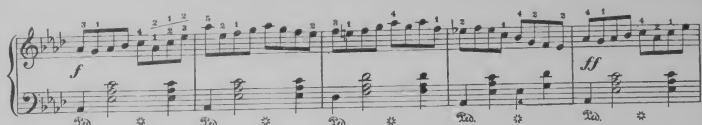




Vivo. $\text{♩} = 152$.

Fig. (Break Down.)





THE TRIOS AND SONATAS OF BEETHOVEN.

There are many people in France who, at the mention of Beethoven's name, think only of his symphonies and other orchestral works, and who know not that this uniting Titan has bequeathed to us masterworks of almost equal grandeur in every branch of music.

We dare not imagine that this fruitfulness of Beethoven had even the very least in common with that of the Italian masters, who reckon their opus by the dozen if not by the half hundred. Take Pisselli's 160 scores as an example! Such prodigious output, in the present instance, has a certain degree of justification. If we take away the "Ruins of Athens" Overture, and perhaps two or three other *pièces d'occasion*—which are unworthy of the great name of their composer, and were doubtless slipped from his pen in one of those extremely rare moments of utter sleepiness with which Horace indignantly reproaches the good Homer—everything else designed in that noble, elevated, expressive style, with that firm, accurate, and bold hand, and indeed in that poetical and ever new manner which Beethoven indisputably created as the champion model of our musical civilization. In spite of this extraordinarily large number of works, one can find among the thousands of ideas which lend them their brilliancy and life only a few which are really his own. This astonishing capacity of always writing what is new without overstepping the bounds of truth and beauty is a phenomenon of which the history of movements of lively tempo; at, where the idea is raised by the power of the rhythm, it is easier to avoid the broad pathway of every commonplace by ingenious and even capricious touches. But this extraordinary versatility appears, however, to be almost incomprehensible in adaptations—supernatural forms of ideas, which resemble the poetic soul of Beethoven loved to become absorbed. There are no longer human passions, no more earthly pictures; no hymns to joy, to love, or to nature, no innocent little songs, no charming preludes; no sparks of wit fly out, no humor flows. There we find none of those terrible outbursts of wrath and hatred like the convulsions of a madman, from which he was so often delivered; even scorn flowed from his heart. He stood upright above mankind, and forgot them! Wafted away from the earthly he soared into the realm of the ethereal. Like the royal eagle of the Andes, he hovered in the dizzy heights which would bring death to any other. His glance shone in undimmed splendor, soared up to the stars, and penetrated the song the infinity of the universe!

Is it possible to grasp how the lights of genius of this man stood ready at his command, one may say, "where he pleased?" And yet he never forgot himself. He has left us a quantity of evidence—less perhaps in his symphonies than in his piano-forte pieces. Here, indeed, and only here, where no numerous audience, no public, no crowd had been in his mind's eye—here he appears to have written entirely to please himself, and to have spoken his ideas with that sublime indifference to restraint which will never be understood by the multitude; and he must and always will suffer from the terrible necessity it is thought exists to attain that which is called "effect."

Indeed, the task of the performer then becomes the more difficult, if not absolutely overwhelming, to reach through technical difficulties as through the important claims upon depth of feeling and great intelligence which such works always make necessary. It is in every way to be desired that the virtuoso be thoroughly in sympathy with the composer in these works as the orchestra in performance of his symphonies: a complete understanding must be effectuated. The interpreter, however, fully identify himself with the meditating idea, be sure he must be able to rise to the grandeur of his model.

The sonata in C sharp minor is every where known; its adagio is of a poesy which it is impossible to describe in words. The artificial means here employed are of the simplest. The melody is slow and lightly bowed chords of a solemn and melancholy mood, whose duration makes it possible for each single note to die away by degrees.

The right hand plays unintermittently (in *arpeggio*) in the middle part an accompanying figure whose form remains almost unchanged from the first to the last while the upper part, in the first movement, is "a song of lamentation"—the melodious blossom of those gloomy harmonies.

Before 60 years ago Liszt once played this adagio before a small audience, of whom I was one. After the manner which he had at that time adopted of gaining the applause of the fashionable world, he immediately took too many bows, and the applause of those long drawn basses, of that strong uniformity of rhythm and movement of which I spoke just sign. He was not at all at one with the music at that moment he hurried the tempo, at another he retard-

ed it; he thus disturbed through an outburst of passion the sublime calm of sadness and let rumble the thunder from a cloudless sky, and was only obscured by the setting sun. I acknowledge that I suffered terribly; more, indeed, than I ever endured before. The heart of the audience was so "ornamented" by our unhappy singers, for each pang was accompanied by the grief of seeing so splendid an artist taking that false path, which as a rule is followed by mediocrity, that I could not be done? Liszt was at that time like those children who, when they have fallen down, pick themselves up again without assistance. If that manner had been noticed, but who ever when help has been proffered them. He picked himself up haughtily and boldly again. A few years later it was not he who thrived on success, but success which thrived on his. He was victorious in his victorious train. They had changed their roles!

But let us return to our sonata. A short time ago one of those men of intelligence and soul had invited a number of friends to meet the artist, among whom I was again happily one. Liszt appeared, and found the assembled company arguing about a piece of Weber's composition, which in a concert had had shortly before taken place met with only a moderate reception, either owing to its having been too poorly performed or for some such reason. Enough! Liszt seated himself at the piano in order to remonstrate with the opponents of Weber. He was not noticed, but he was not to be so easily compelled every one to realize that a genial composition had once more been mistaken for some other work. When it was finished, he clumps with a heavy tread, and then appeared to be going on to the guests wished to enlighten them. "Do not do that," I called to him. "If Liszt wishes to play the sonata here, he must be heard, and as the twilight will assuredly not disturb him!"—"Willingly," said Liszt. "But please extinguish all the lights, and also the fire, so that the darkness be complete. In the moment later, I must leave the stage. This began that noble elegy in all its sublime simplicity; the same piece which he had formerly written for the piano, and which he had now to play. He did not make a mark of expression, other than as the composer wished. It was Beethoven's shade which Liszt conjured up; with a powerful voice, with a strong tremor, and as the last chord was played, all were silent; we wept.

And a tolerable large portion of the French public is to be found at the existence of the music of our work. Yet everyone who knows the grand Trio in B flat major, the adagio from the Trio in D major, and the Violoncello Sonata in A major, must be able to recognize the resources of the piano. The means used up all the treasures of his mind in his orchestral works. But his last work has not been so. He has left us a quantity of evidence—less perhaps in his symphonies than in his piano-forte sonatas. Possibly the time is not far distant when these works—which leave all that our art has to show of the most importance behind them—will be completely understood, if not by a large "house," at any rate by a small and select public. The attempt must be made; if it does not succeed, we must begin again later. Beethoven's grand degree of development of musical intelligence.—From the French of Herlioz Berlin.

HOW TO LEARN MUSIC.

Do not fail to take advantage of the library. Begin a course of good reading. Music is notorious for its effect on the mind, so that the student who begins your practice with literary work as well. As to your practice, we would give you this maxim: "The essential thing in practice is to do it right. It is to be done in all its details, and then do it again and again with the greatest clearness, precision, and energy."

One may take a new piece, notice the key, the harmonies, chords, scales, fingering, and general effects.

One of the first necessities is concentration. One of it-criticism. "The thing you cannot do is the very thing you should make yourself do."

In practice begin where you left off the day before. Do not let your day's work be spoiled by the next day's. Do not try to do more than one thing at a time. Spend a good deal of time every day thinking about what you are doing and what you will do.

Miss Katie V. King, one of the most popular and widely-known artists of the South, closed a very successful season at the Athens Female College, Athens, Ala. Speaking of her work, the local press said: "Tuesday night a card was sent to the effect that Miss Katie King, the music teacher, was given at the Opera House. This was one of the most enjoyable affairs of the kind ever presented to an Athens audience, and any teacher of music who has seen the words of praise showered on Miss King were as numerous as they were deserved."

CITY NOTES.

Miss Anna Vieths, who studied in Europe under the distinguished teacher Leschetitzky, is a pianist and teacher of high attainments and possessed of a charming personality. She resides at 4482 Lindell Avenue.

Mrs. L. Wray Garey-Drake spent the heated season at Springfield, Mo. She will continue her teaching at her residence, 2839 Park Avenue.

M. A. Gilpin, one of St. Louis's best-known musicians, is married and has just returned from the East School of Music. In this school he has the efficient assistance of his son, Angelo R. Gilpin, an active and popular young man, who is fast making a name for himself.

Fred. Victor Hoffmann, the favorite young violinist, receives pupils at his music studio, 901 Olive St., room 58. Mr. Hoffmann is a very careful and capable teacher.

Mrs. Nellie Strong Stevenson will continue teaching as before her marriage. Her work has increased so that she has now organized it into a school, with every advantage for a thorough musical education. Among her assistants are: Dr. Jackson, Fellow of College of Organists, London; and Miss Vieths, one of her own graduates. Both of these ladies studied with the famous Leschetitzky, in Vienna.

Charles F. Huber, pianist and teacher, will receive pupils at his address, 2927 Leach Avenue. Mr. Huber is a graduate and post-graduate of the Beethoven Conservatory, and is meeting with enviable success.

Dr. J. W. Jackson, F. C. O., formerly of London, has met with considerable success since his return here. He is organist and choir-master of St. George's church, and receives pupils in organ, piano, singing, harmony, at his address, 4054 Finlay Avenue.

Miss Katie Jochum, pianist and teacher, is doing commendable work. She is highly qualified for her profession, and advances pupils in the most satisfactory manner. She has pleasant music rooms, at 1905 Louisiana Street, and a large class of pupils.

Miss Kate E. Wright, 3512 Laclede Avenue, is a very commendable teacher of piano and voice, and a post-graduate of Beethoven Conservatory.

P. Robert Klute has established music rooms at 924 Easton Ave. and 4413 N. 19th St. He has associated with him a competent teacher of the various branches in music, and will receive applications and pupils at the above addresses.

Miss B. Mahan, the prominent teacher of organ and piano, resides at Grand Avenue. She has a large list of pupils, and she will be pleased to receive those desiring her services. Miss Mahan is organist at the Baptist church, Grand Avenue, and offers her pupils every facility.

Charles H. Galloway, the pianist and organist, is ambitious in his profession and takes advantage of every means to rise higher. He is meeting with marked success, and already maintains an enviable position. Mr. Galloway's address is 1232 Taylor Ave.

Aug. Meyer, the leading string teacher, who has been spending the past three months in Europe, will resume his classes on the first of September. Mr. Meyer will receive pupils at his residence, 1508 S. 12th St. Special arrangements made with those attending his classes.

Miss Nettie Paulding, pianist and teacher, and graduate of Beethoven Conservatory, will accept engagements and pupils for the coming season, at her address, 4482 Lindell Avenue.

Miss Kate G. Broadbent paid a visit to Lebanon, Ills.

Edward P. Perry, the public reader and teacher of elocution and dramatic action, will receive a limited number of pupils in the city of St. Louis. His reputation extends throughout the country, is connected with the leading institutions in this city, and has done much to improve the taste of the public in elocution here. Mr. Perry may be addressed at Washington University, 17th and Washington Ave.

Miss Lizzie Parsons, 2610½ Garrison Ave., is teaching piano with uniform success. Miss Parsons studies under the best teachers and is a splendid pianist.

Miss Alice Bell Thistle has returned after a vacation of seven months, and will resume her piano classes. Miss Thistle was a pupil of H. A. Nelson, Jr., of the Chicago Conservatory, and is a graduate of Goldbeck, both of whom recommend her in terms of the highest praise. She gives special attention to technical development, and is a very capable teacher.

Among the most talented in the profession is Otto Anshutz, the pianist and teacher. His compositions, "My Regiment," march, and "Our Boys," march, for piano, are very popular.

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MUSIC IN THE REVIEW.

The eighth annual excursion given by the musicians' Association of St. Louis, August 29th, was one of the most enjoyable events of the many given by this club in the past four years.

The designer State of Kansas was celebrated for the occasion, and both the musicians and their many friends took to the beautiful Monticello Park, where the day was spent in various games, races, and splendid rides, more dominated by the best business firms. The event of the day occurred at 4 p. m., when Mr. Chase, Treasurer of the M. B. A., since its formation in 1885, was presented with a beautiful gold watch and chain by the M. B. A.

AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

SOME INTERESTING STATISTICS OF FREE MUSIC IN NEW YORK CITY.

New York City spends about \$25,000 a year for free music for the people. This year, to be exact, the appropriation is \$27,500. This money is used to pay for the park concerts which are given during the summer. These park concerts have become a permanent institution in New York and attract great crowds. Eight to ten thousand people at a concert in Central Park, Thompson Square, Abington Square, East River Park or Battery Park is not an unusual thing, and an audience of four or five thousand is quite common.

Most of the concerts are given by the regimental bands of the city. These bands charge \$5 a man, \$10 for the leader and \$10 for soloists, except in Central Park, where the leader and soloists get \$15 each. The concerts are so arranged that there is music in some city park every night in the week.

The Battery Park concerts draw largely from Brooklyn, Jersey City and Staten Island. In Thompson Park it is no unusual thing for the people by the hundreds to come in the afternoon, bring their lunches and wait for hours for the concerts to begin, so as to be sure of a seat. In Abington Square, where there are seats for nobody, the whole square becomes a solid mass of humanity on concert nights. A pleasant feature of these Abington Square concerts is the singing of the children from the neighboring public schools.

The choir of St. Gertrude, in Paris, together with a group of ecclesiastics and musicians, has banded together under the title of the "French Society of Religious Music." The object is the restoration of the Gregorian church music, the revival of the works of Palestrina, and to create modern church music under the influence of the Gregorian and Palestrina styles.

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The reason for making this gift reflects credit upon both Mr. Bauer and the members of the M. B. A., and are a fine example. Some months ago Mr. Bauer was waylaid by footpads and being a few dollars of his own home on returning from Italy's Theatre, where he was playing. He was knocked blind and senseless. At the time he had in his pocket \$60.00 belonging to the M. B. A., which he had drawn that day to pay some bills due the next day. There is no doubt that the robbers had in some manner gained information of this, and that it was to plunder him of this money. He might have been, however, frightened away after relieving Mr. Bauer of his watch and chain. In relieving him of these, his first work was not for himself or his own property. It is the property of the M. B. A., and it was not known how badly he was injured. His injuries might have been fatal; as it was, he was laid up for fourteen days (most of which probably are now healed, and every member of the M. B. A. recognized it once what a Jew! They had in their hands of the money as a gift of his watch and chain. By a unanimous vote of the Association it was decided to present him with a watch and chain in lieu of the one lost. A committee of five was appointed to make the purchase, and it decided to make the presentation on the occasion of the Association's excursion. Mr. J. W. Miller, President of the M. B. A., made the presentation, and concluded his remarks in the following peroration:

Every time you have occasion to look upon this watch to remind you of the marks the flight of time, may I remind you of the fact, in spite of the sneering cynicism that all men are subject to who do their duty to their fellow men, that a large majority respect and honor a faithful adherence to duty. And let this occasion be an example to future generations that good pain, that honesty as exemplified in yourself, is the best way to gain that which every man ought to be proud of the respect, honor and confidence of his fellow men. May your organization you have been so honorably connected with, person ally socially and officially, for so many years. May it ever remain our love to his children and posterity as a good cause; and when the last hour comes, as it must come to all, and I then assure you it will be long deferred, when the last symphony of life is played, may you be remembered by your fellow men upon the past to meet the future, when your eyes close in that sleep that knows no waking, let this watch be left as an heirloom in your family, to be honored and cherished by your children, so they may say with honorable pride, "This St. Louis is a token of esteem for the musician of the great city, who had for him, in recognition of the fact that they knew him to be the noblest work of God—*an honest man*."

Dr. A. Flickinger, who is known as one of the musicians in the West, has returned from a two weeks' vacation at West Brook, Conn. Dr. Flickinger's office is at 1113 Pine Street.

If you are interested in pianos, call and examine the T. Bekken piano, manufactured in St. Louis. In tone, durability and finish they excel. 1522 Olive Street.

A FEW FACTS.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 610 and 58 Charles Street. Ladies only shopping will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

PADEREWSKI'S AMERICAN TOUR.

Paderewski's third tournee in America will commence with a grand orchestral concert, at which this evening will introduce for the first time in America his new Polish fantasia, on the evening of Thursday, December 27th, at the Metropolitan Opera House, New York, after which he will play in the following cities in regular order:

Buffalo, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Louisville, St. Louis, Kansas City and Denver, opening in San Francisco on or about January 20th, afterward taking the principal cities on the Pacific Coast, then Salt Lake City, Denver, Omaha, Minneapolis, St. Paul, Chicago, Milwaukee, Pittsburgh, Baltimore, Washington, followed by the principal cities in the East.

The Wahash Vestibuled Train, running between St. Louis and Chicago and St. Louis and Toledo every day in the year, are the finest known to the railway service. They are complete and solid vestibuled trains from end to end, the entire train being a moving palace of connected apartments, all furnished with the most luxurious elegance and the utmost perfection of accommodation known to the car builder's art. They include smoking cars as elegant as the best of first-class day coaches on other roads; free reclining chair cars, so luxurious that many prefer them to ordinary sleepers; and palace sleeping and buffet compartment cars of the best patterns, with toilet accommodations of unrivalled completeness. No extra charge is made for seats in these magnificent vestibuled trains.

I heartily recommend Dr. Enno Sander's Tensfold (Carlsbad) Sprudel Water, and recommend it in preference to the imported Carlsbad water and its salt.

Geo. J. BEISSAS, M. D.

Patrons looking for anything in the way of spectacles, eyeglasses, opera-glasses, telescopes, microscopes, drawing instruments, etc., etc., will do well to call upon A. T. Erker & Bro., 517 Olive Street, the leading opticians in the West. Send for catalogue.

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